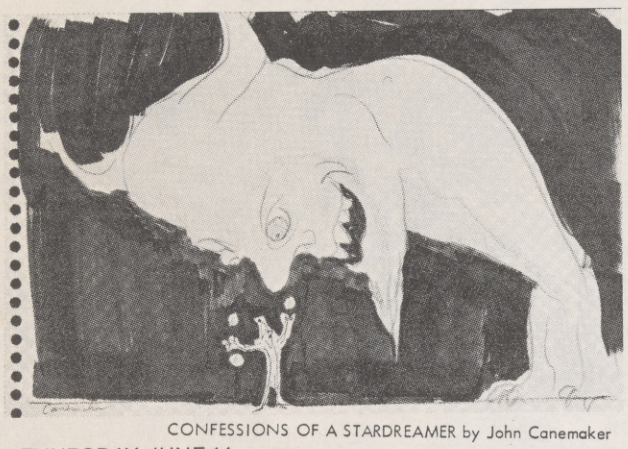
THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'79 Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Donation $2. Free coffee. For information call 586-8486.



CONFESSIONS OF A STARDREAMER by John Canemaker

THURSDAY, JUNE 14

OTTO MESSMER and FELIX THE CAT

John Canemaker on the History and Practice of Animation

John Canemaker, filmmaker, animator, author, lecturer and teacher is one of the world's foremost authorities on animation and a major force in the gathering and preservation of data on individual artists in the field past and present.

His personal animated cartoons have been screened at the New York Film Festival, Museum of Modern Art, Carpenter Center for the Visual Arts, John F. Kennedy Center and on cable television. His free-lance animation for other producers has been seen on CTW's Sesame Street and Electric Company, CBS-TV's Captain Kangaroo and Patchwork Family, and in-house video for Merrill Lynch Pierce Fenner & Smith inc. Two documentaries on the history of animation, REMEMBERING WINDSOR MCCAY and OTTO MESMER AND FELIX THE CAT have been screened at the San Francisco International Film Festival.

This evening's program will include a special discussion on the art of animation by filmmaker John Canemaker. Films shown will include:

THE 40'S (1974) 3min. - animated short
STREET FREAKS (1974) 4min. - animated short
CONFESSIONS OF A STARDREAMER (1978) 9min - animated
REMEMBERING WINDSOR MCCAY (1976) 20min. - documentary
OTTO MESMER AND FELIX THE CAT (1977) 25min. -documentary

FRIDAY, JUNE 15

OPEN SCREENING

Bring Your Own

Both 8mm and 16mm films welcome. The price of admission is a one dollar donation or one film. The best of the open screening films are shown on our New San Francisco Filmmaker series.

SUNDAY, JUNE 17

New San Francisco Filmmakers

As a major center of independent film production, San Francisco continues to attract young talent from all over the world. For whatever their reasons this constant immigration is what keeps this area alive as an absolute hotbed of film activity. It is also interesting to note that many of these films were formerly screened on our monthly open screening programs. This evening's program will include the following films:

ROOM LIST (1978) 23min. by Andy Moore
POLAR TRANCE (1978) 10min. by Masako Ueda
TIME PASSES (1978) 18min. by Phillip Perkins
OOMAN (1978) 9min. by Eric Siebert
SAIL (1977) 3min. , View (1977) 4min. , ARIZONA DOCUMENTARY (1977) 4min., SPACES REMINISCENT (1978) 4min. and DAN DRIVING (1979) 5min. by Tom Lesser
KEEP BRIGHT THE DEVIL'S DOORKNOB (1979) 6min. (X-rated) by Richard Beveridge

Devine and Tally Brown from Rosa Von Praunheim's TALLY BROWN NEW YORK Photo: Michael Oblovitcz

THURSDAY, JUNE 21

Rosa von Praunheim's

TALLY BROWN NEW YORK

Two Showings: 8 & 10 pm

An extraordinary portrait of an extraordinary woman, singer-actress Tally Brown, and her world which is New York, or at least its soul. German filmmaker Rosa Von Praunheim (IT IS NOT THE HOMOSEXUAL WHO IS PERVERSE BUT THE SOCIETY IN WHICH HE LIVES) has captured the charisma, and the hypnotic, electrifying presence of the performer and person, Tally Brown, a woman with an amazing voice and dramatic style but he has also given us a warm and intimate glimpse into her life and thoughts. Those thoughts include reminiscences of Andy Warhol super stars, of underground films with Jack Smith (FLAMING CREATURES) of the Off-Broadway subculture; they take us from the streets of New York to the "geriatric ghetto" of Miami, on to the "sleepless" Las Vegas casinos, but always back to New York, to the baths, to Reno Sweene's nightclub - and in between the interviews in which Tally Brown seems to speak to us directly, there are the songs, reaching out to us, holding us spellbound. There is also the circle of intimate friends to whom we are introduced: Holly Woodlawn, Taylor Mead, Andy Warhol, Devine, Edward Caton. Directed and Edited by Rosa Von Praunheim with the assistance of Mike Shepphard. (1978-79) 110min.

SUNDAY, JUNE 24

SAN FRANCISCO DOCUMENTAL

And Other Films by David Michael Dunne

FILMMAKER IN PERSON

David Michael Dunne is a native of the Bay Area and has lived in San Francisco for eleven years. A musician and a filmmaker, at thirty three, this incredibly humble and intellectual non-conformist is a complete economic failure. He has a Masters Degree in filmmaking from the San Francisco Art Institute. This will be his first one-man show at the Cinematheque and will include erlier works as well as his most recent wroks produced by his company Los Locos Film Enterprises. Our program will include the following films:

FILTERS, FILMSTOCKS AND FORMATS (1972) 22min.
(c) 1974 2min.
PELICULATION (1974) 11min.
PELICULATED MOVY (1978) 13min.
SAN FRANCISCO DOCUMENTAL (1978) 60min.
WAR BABY (1979) 25 min.

THURSDAY, JUNE 28

FLASHY DANCER and Other Films

JOHN KNECKT IN PERSON

John Knecht is a midwesterner now living in New York who for five years was head of the film dept. at the University of Oklahoma. His films might most appropriately be described as satire based on a preoccupation with current film theory. In DASN'T-MAIN'T the subject of his satire is his Mid-Western upbringing, in FLASHY DANCER it is Western regional art, and in his most recent, THE PRIMARY CONCERNS OF ROY G. BIV it is the contemporary film scene. Of his films Amy Taubin in the Soho Weelky News has written, "John Knecht, who showed a group of films at the Millenium, was a painter and his well-crafted images reveal a painterly sophistication and, occasionally, wit."

This evening's program will include:

FLASHY DANCER (1975) 5min. - "Using found footage of an anonymous home movie of "Wdstern day' at a late forties country club, is a comment on western 'regional' imagery and 'special effects'."

BILM-FUILDING (1975-77) 20min. - A film which examines and questions various aspects of of contemporary film theory and reflects a preoccupation with the interpretation and definition of the term "structural film".

RACING STRIPES (1976) 6min. - re-examines the possibilities of animation in a sense of definition , the animate as opposed to the inanimate; 'the "street rod" is a vehicl e operating in a linear time oriented path much as the individual microscopic dust particle traveling through the emulsion layers, leaving its trail of light."

Δ (1977) 10min.

CINEMA IS PRIMARILY CONCERNED WITH THE PROCESS OF DISPLAYING THE INFORMATION THAT IT HAS STORED BY ITS PHYSICAL NATURE (1978) 8min.

THE WORLD'S LARGEST BELTBUCKLE (THE MOBILE RANCH) (1976) 10min.

THE PRIMARY CONCERNS OF ROY G. BIV (1978) 25min. - "...(the first letters of red,orange,yellow, green, blue, indigo, violet--an art school memorization tool) , is both the longest and most interesting. Knecht gets off a few good baseball jokes and a Michael Snow-like pun when an actor who looks amazingly like Hollis Frampton substitutes the word Magellan for Magenta (Magellan is in the title of Frampton's epic film now in progress). --Amy Taubin, Soho Weekly News

Barbara Hammer

SUNDAY, JULY 1

SUPERDYKE and Other Films

BARBARA HAMMER IN PERSON
Back by Popular Demand!

Barbara Hammer's last one-woman show at the Cinematheque was the occasion for a large turn-away crowd. So, true to our promise to those patrons who failed to obtain seating on May 3, we have rescheduled this showing of her most recent films with the inclusion of three earlier films.

Of her films Karen Henderson, for the Lesbian Organization of Toronto has written, "Hammer is perhaps an appropriate name for an outspoken lesbian/feminist who has no reservations in telling an audience that 'my parents never expected me to grow up to be a dyke.' Barbara is not just a filmmaker but a film and performance artist whose personal energy permeates her films and her interactions with the women to whom she dedicates her work. ...

Seldom does the explicitly erotic rise above the pornographic in film, yet Barbara is the woman who can accomplish it. DYKE-TACTICS shows the ritual, tactile live between women with a depth and tenderness unknowable by men. WOMEN I LOVE brings woman and nature into one, comparing the exploration of a woman with the intense explorations of various vegetables or fruit, or flow and ebb of the sea. Hosts of daffodils are symbolic of the strength, yet beautiful fragility of woman-love as are butterflies or dew-wet glistening webs." This evening's program will include the following:

HOME (1978) 15 min.
DOUBLE STRENGTH (1978) 15 min.
SAPPHO (1978) 6min.
SUPPERDYKE 20min.
WOMAN I LOVE 25 min.
DYKETACTICS 4 min.

THURSDAY, JULY 5

Ten Short Independents

This program of ten zappy films from the past is intended as a celebration of independence in the cinema. The underground which is now well-apparent and alive above ground.

OFFON (1968) 10min. by Scott Bartlett
69 (1968) 5 min. by Robert Breer
DUO CONCERTANTES 9 min. by Larry Jordan
DOGGIE DINER AND THE RETURN OF DOGGIE DINER (1969) 7 min. by Lenny Lipton
HOT LEATHERETTE (1967) 6 min. by Robert Nelson
THE OFF-HANDED JAPE (1967) 9min. by Robert Nelson
HOT NASTY 15 min. by Tom Palazzolo
BOOBS A LOT 3min. by Aggy Read
PIECE MANDALA/END WAR (1969) 5 min. by Paul Sharits
SONATA FOR BRUSH PEN AND RULER (1968) 11min. by Barry Spinello

SUNDAY, JULY 8

Anger, Baillie, Kuchar, Nelson

Here are four old favorites which need no introduction. All are films which deserve to be seen over and over again.

SCORPIO RISING (1964) 29 min. by Kenneth Anger
THE SUNSHINE SISTERS (1969) 36 min. by George Kuchar
YELLOW HORSE 9min. by Bruce Baillie
THE AWFUL BACKLASH (1967) 14min. by Robert Nelson

THURSDAY, JULY 12

Brakhage's TEXT OF LIGHT

THE TEXT OF LIGHT (1974) 71 min. by Stan Brakhage has not had a public screening in San Francisco since it was completed in 1974. It remains one of the most requested Brakhage films for good reason. It is probably one of the most insense explorations of light and color by a filmmaker.

"All that is is light" -- Dun Scotus Eriginus
"To see the world in a grain of sand" -- William Blake

FRIDAY, JULY 13

OPEN SCREENING

Bring Your Own

Bring one dollar or one film. Both 8mm and 16mm films welcome

SUNDAY, JULY 15

Kuchar, Lipton, McDowell

Four more shots from the past with reputations so big they need no introduction.

PORTRAIT OF RAMONA 25 min. by George Kuchar
WILD NIGHT IN EL RENO 6 min.
HAPPY BIRTHDAY LENNY (1965) 8min. by Lenny Lipton
SHOW AND TELL (1968) 24 min. by Lenny Lipton
TASTELESS TRILOGY 16 min. by Curt McDowell

SUNDAY, JULY 19

Bailie, Jordan, Brakhage

EYES (1971) 35min. by Stan Brakhage - This is the first film in a series of documentaries now known to the world as "The Pittsburgh Trilogy". In order to make this film Brakhage was granted permission from the Pittsburgh police dept. to ride in a police car, camera in hand for several days.

WINDOW WATER BABY MOVING (1959) 12 min. - The first of the Brakhage childbirth films and of course a classic.

OUR LADY OF THE SPHERE 10 min. - One of the most exquisite and entertaining of Larry Jordan's animations,and most requested.

ORB 5min. by Larry Jordan - a small Jewel based on the ancient symbol of the sun. "More Complex than the art work in THE YELLOW SUBMARINE." Ed Blank, Pittsburgh Press

MASS FOR THE DAKOTA SIOUX 20 min. by Bruce Baillie - a film Mass, dedicated to nobility and excellence.

SUNDAY, JULY 22

Multiple Projections and Live Music

FILMMAKERS ROBERTA FRIEDMAN AND GRAHAME WEINBREN IN PERSON

LESLIE LASHINSKY, BASSOON

THE MAKING OF AMERICANS (1974) 15 min. - The words used in this film are taken from Gertrude Stein's work of the same name. The subject of the passage is repetition, the idea that there are threads of similarity woven into the identities of "every kind of men and women," and that the device of repeating with variations can be used for the gradual uncovering of these essential qualities.

VICARIOUS THRILLS 15 min. with live bassoon accompaniment by Leslie Lashinsky

BERTHA'S CHILDREN (1976) 8 min. - "is a successful attempt to translate Gertrude Stein's hardy, hail-fellow-well-met style into film, an amusing intellectual exercise in which middle aged people who look alike exchange places. Stein's sly humor is well conveyed."-L.A. Times

BETWEEN THE LINES (1977) 20 min. -Music by James Fulkerson performed on Bassoon by Leslie Lashinsky. This film is based on a contrast between highly controlled and conceptualized imagery and free-flowing improvisation with colored inks directly on the surface of the film-stock.

MURRAY AND MAX TALK ABOUT MONEY (1979) 16 min. -

AFTER TEN MINUTES LINES (1976) - " Roberta Friedman has scratched or painted by hand seven distinct markings on the surface of her delightful new film.... Electronic beeps, squeeks and burps are associated with each marking. When two overlap there is a chord, and soon there are rhythms.

With seven different, periodically recurring markings, the moment inevitably arrives when they all appear in a single frame. Then the affect is something like Haydn's 'Surprise ' symphony- 'burp, beep, squeak, squeak, beep, burp, BOOM!' " - Mitch Tuchman L.A. Times

CROSS SECTIONS (1975) - deals with neighboring themes. The rhythmic sections of each of the three films are identical, but because of the inconsistencies of ordinary sixteen millimeter projection, they never occur simultaneously, since no two projectors run at the same speed. Each 'performance' of the work is different, for always new rhythmic patterns are created in the interrelationship between the films.

THURSDAY, JULY 26

Tati's MR. HULOT'S HOLIDAY

Two Shows: 8 & 10 pm

A year ago when we presented the premiere revival of this neglected but not forgotten masterpiece of filmic humor , we completely sold out two shows and for weeks afterwards we had calls from all over the Bay Area . So in answer to many requests we present a repeat performance. Come early and get a good seat.

SUNDAY, JULY 29

Tati's JOUR DE FETE

Two Shows: 8 & 10 pm

Even more rare than HULOT'S HOLIDAY is Tati's JOUR DE FETE, his first feature not seen in this country in over twenty years. Tati plays a village postman influenced by an advertising film at a visiting fair, who decides he can deliver his mail just as fast as the streamlined New York Postal Services. Full of simple humor and brilliant mime, JOUR DE FETE contains some of the finest slapstick since the heyday of Chaplin and Keaton. The atmosphere of French village life on a lazy summer's day is beautifully evoked.

This program is partially supported by the National Endowment for the Arts, Washington, DC , a fedral agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List / Foundation for Art in Cinema / 339 Head St. / San Francisco, CA 94132